THE WHOLE FANZINE CATALOG 11/12

OCTOBER 1979

$1.00

THE WHOLE FANZINE CATALOG 11/12

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EDITORIAL

IT'S LATE

Well,I think this is a late issue since I intended to get it out about three weeks ago, which would have been 6 weeks after the last issue of WoFan should have been out. That was delayed,too.... That's one reason why, if you'll check the indica below, you'll see that WoFan is now listed as a bimonthly publicatior There's a lot of bother to publishing an issue and I want to cut back a little on that bother.

CHANGES

In fact WoFan is going to be changing a lot in the next few issues, a fact that you probably won't notice because it's been different every time its come out. The most noticable difference is that starting with this issue, it's being mailed by via bulk mailing. There are currently about 150 US copies which isn't the magical 200 copies that the post office requires, but it's cheaper to mail out 200 by Bulk than it is to mail 150 copies by first class mail, and even more with a double-sized issue like this. The 50 extra copies will be mailed back to myself, then probably mailed overseas. It's kind of nasty of my to mail overseas fans 'used' fanzines, but I've been trying fr from the first to find ways to make WoFan a breakeven publication and I certainly can use the savings in postage that a bulk mailing will allow.

In addition to being a little slower in arriving at your doorsteps, WoFan will no longer be limited to a one ounce weight. I can now include features that I've wanted to carry but didn't have the room for. One will be a lettercolumn, another is an in-depth review column. Gary Farber begins what I hope will be a long running column in this zine. Naturally, all opinions expressed in Gary's column are his alone and do not necessarily reflect the opinions of the mem-agement. I suspect there will be flakc from his column, but I also hope to use the lettercolumn as an exchange of printing techniques. Printing is an art, and the more useful techniques are shared the better everyones' printing will be. (A man just knocked on my door. Said he was looking for an Idealist.)

"Stalking the Perfect Fanzine" will continue. We have a number of guest columnists this time. There wil be more of them in the future as after I finish talkin ing about printing with a mimeo, "Stalking" will turn to the difficult matters of editing a fanzine. If you feel you have something to say in this area, or in the area of non-mimeo printing and feel like taking a stab at an article for me, please let me know

THE (Really Incompleat) WHOLE FANZINE CATALOG #11/12 (October,1979) is edited and published by Brian Earl Brown,16711 Burt Rd. #207, Detroit, Michigan,48219. USA. WoFan is published approximately every two months. It is available for trade or by subscription. 4/$2 surface anywhere. $1/copy airmail. WoFan is a reviewzine of Science fiction fandom fanzines. This is a special, first annish double-issue. Copyright 1979 Brian Earl Brown.

SUBSCRIPTIONS

One drawback to this slightly increased WoFan is that overseas postage costs will go up. Also Canadian (It's so hard to remember that Canada is not a part of the US.) Therefore it's become necessary to raise the subscription rates. I've picked 50¢ a copy for surface mail to anywhere and $1 a copy for airmail more or less out of the air, though they do reflect a fair guess as to the amount of extra postage WoFan will have to pay. There's a sad tendency for fanzines to become large and expensive with time. I'm unhappy to see WoFan doing the same thing, tho it seems to be the only way to go. Entropy continues to win.

I'm tempted to drop the xerox reductions and go back to typing on stencils, which would mean abandoning the organization WoFan currently has for number of partial listings done every couple weeks as zines pile up. That was how I originally intended to do WoFan, but it never seemed to work out like that. Instead I continue to do WoFan in bursts of laborat the printing deadline. This tends to burn me out half way through the reviews. But this is still something up in the air. We'll both know more next issue.

I dropped the rating system with this issue because it never seemed to work out right. Chiefly I never co could be consistent with the ratings and it was often hard to decide with a zine was'poor'average'or'good' . Don D'Ammassa, who uses Gil Gaier's rating scale in his CRITICAL MASS reviews, mentions picking 20 books as benchmarks for his ratings. Perhaps that's what I should have done. But I've also felt a general dissatisfaction with the concept of ratings.

Editor's are asked to mark their zines "Not for Review" if they don't want me to review them as I'll more than like will unless they tell me not to.

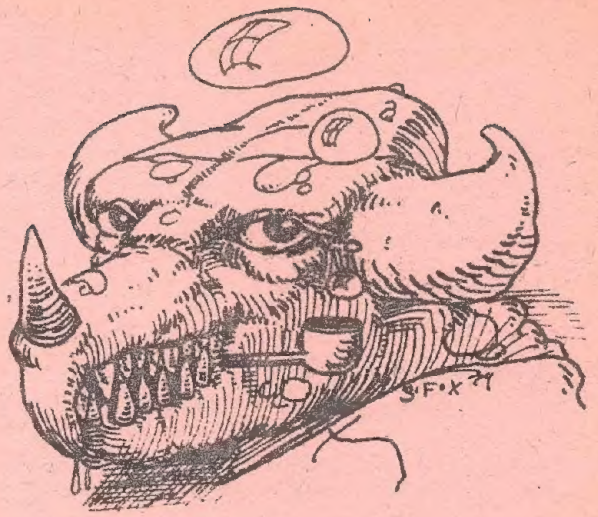
WoFan reviews all the generally available SF fanzines sent to it. So if you know someone who's not sending their zine to me, have them send a copy. I trade 3 for 1 for fanzines. The issue the review appears in and the next two issues. That's a pretty good deal.

Readers who would like to see WoFan's editor in action (or at like in the spotlight of publicity) can have a change at next year's Marcon (May 2-4, 1980) where I'll be the fan guest of honor. Address inquires to : Marcon, P O Box 2583, Columbus,Ohio 43216. Pro guest of honor is L. Sprague DeCamp.

Editor's are reminded that zines send anytime from last September on may not have arrived in time to be included in this issues' reviews.

BACK ISSUES

(Prices go up as issues become scarce.)
#1 -- out of print
#2 -- out of print
#3 -- 1 copy -- $1.
#4 -- 20 copies 35¢@
#5 -- out of print
#6/7 -- 31 copies. Double issue with a listing a zines recieved for 1978 and the results of the WoFan Poll. 80¢
#8 -- 2 copies left. $1@
#9 -- 25 copies. 40¢
#10 -- 24 copies. 40¢



PLUGOLA

Back issues of my genzine, MAD SCIENTIST'S DIGEST are also available. They are #'s 1,5,& 6 and are available for $1 each.

A sample copy of the apa that I OE, The Robert E. Howard United Press Association, a swords and sorcery apa, is available for $1. The general interest apa, MISHAP (Michigan Society of (Hapless) Publishers) OEed by my wife, Denice, is available also for $1.

ELECTRO-STENCIL SERVICE: As long as I have the machine may as well keep it busy. I'll cut electrostencils for fans at the rate of $1.50 per stencil plus 50¢ postage per 5 stencils. I use a Gestafax 455 with 600 lines per inch scanning on Gestetner vinyl stencils. Electrostenciling is a same-size imaging system so don't send me stuff that needs reduction 'cause I can't do that. See a Xerox Corp, copying service for that. WoFan is reduced by Xerox before being electro-stenciled.

TAFF, the Trans-Atlantic Fan Fund and DUFF, the Down U Under Fan Fund are two fan charities whose purpose is to encourage internationalism in fandom by bring a deserving fan across the Atlantic (for TAFF) or the Pacific (for DUFF). Last year Terry Hughes was sent over to England for Seacon. Next year a British fan will be sent over to the US for the Worldcon. Ken Fletcher & Linda Lounsbury went to Australia this year and an Australian will be brought to the US for next year's worldcon. These two fan funds are supported by donations and auctions and various money-raising projects. Fund Administrations for TAFF are Peter Roberts 38 Oakland Dr., Dawlish,Devon,England. and Terry Hughes, 606 N. Jefferson St., Arlington,VA 22205. DUFF administrators are Ken Fletcher & Linda Lounsbury,341 East 19th St.,Apt#2, Minneapolis,Minn 55404 and ... I don't know.

One such money-raising project is the Derek Carter Alphabet, 26 full-page cartoons illuminating each letter of the alphabet with some atrocious pun. Derek's wit and cartooning ability can be seen in the pages of STARSHIP. The Alphabet is available from me for $1.60 each ($1 in person). Joyce Scrivner, 2528 S.15th Ave. Minneapolis,Minn, 55404, also have a number of things for Duff for sale.

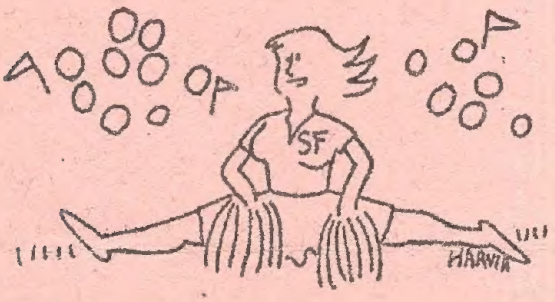
(one shots)

From time to time fans publish one-shots of special interest to fans. These are things like FANTHOLGIES, collections of well know fan's writings, DUFF/TAFF trip reports,etc. I would like to make a list of such special publications and wonder if anyone knows of such publications they'd write me describing the zines, where to get it and for how much. The results will be published in WoFan.

FANTASY ARCHIVES,71 6th Ave., New York,NY 10014.
"Fine books -- old & rare" 474 listed items.

Anne Sherlock, 1600 A Bloor St. W.,Toronto,Ont. Canada M6P 1A7. SF and dectective fiction. 389 items listed.

Robert Weinberg, 10606 S. Central Park,Chicago,Ill 60655. mail order new books and specialty publishers.



The irony of pompompous fan editors is that they aren't very cheery.

CLUBZINES

ANVIL 7
Wade Gilbreath, 4206 Balboa Ave., Pinson,AL 35126.
18 pages xerox. Available for the usual or 6/$2. Bimonthly. For the Birmingham SF Club.
Standard contents, DeepSouthCon and NorthAmeriCon reports, nice cover by Wade. Interesting material.

ATARANTES #26 (August,1979)
Cliff Biggers, 6045 Summit Wood Dr., Kennesaw, GA. 30144. 12 pages offset and mimeo. Available for the usual, to members or 12/$3/50 (35¢ single copy.) For the Atlanta SF Club. Monthly.
Fairly newsy, with a fine cover by Bob Maurus.

ATARANTES #27 (September,1979)
(address as above)
A Morris the Space Cat cover by Charlie Williams and some good reviews of clubzines by Cliff Biggers.

CHAT #23 (August,1979)
Dick and Nicki Lynch, 4207 Davis Ln., Chattanooga, TN 37416. 14 pages xerox. Available for the usual,to members or for $1/3 (35¢ single copy.) Monthly. For the Chattanooga SF Association.
Chat verges on being a genzine. Charlie Williams contributes a cartoon serial, Andy Andruschak talks about NASA, Perry Chapdelaine,sr. tends to run off at the mouth and local fans throw in the occassional book or film reviews, plus there's a good-sized, fairly active lettercol. Reccomended.

CHAT #24 (September,1979)
(address as above)
A cover by Teddy Harvia opens this issue, which features a good interview with Joan Vinge. One advantage of xerox is that they can get away with mailing 14 pages of material for 15¢ (one ounce). 12 pages is the limit for mimeo add I usually get one or two copies of WoFan bounced back because the humidity made them weigh just over an ounce.

CUSFuSsing #15
Charles Seelig, 317 Ferris Booth Hall, Columbia University, New York,NY 10027. 14 pages mimeo. Available for the usual or 15/$2.50 (20¢ single copy.) Every three weeks. For the Barnard-Columbia SF Society.
The body of this issue is composed of a number of decent length book reviews, a rare commodity in fandom

CUSFuSsinf #16
John Cho & Phil Golden, temporary editors.Address as above. 10 pages.

DE PROFUNDIS #110 (August 11,1979)
Leigh Strother-Vien, 7107 Woodman Av., Van Nuys, CA 91405. 2 pages mimeo. Available for $3/year, trades with club and newszines. Monthly. For the Los Angeles Science Fantasy Society,Inc.
Bare-bone news and minutes of the meetings.

MEMPISH (August,1979)
Greg Bridges, 140 Eastview Dr, Memphis, TN 38111. 1 pages mimeo. Available to members. For the Mid-South Fantasy Association. Strictly club meeting news.

THE NATIONAL FANTASY FAN Vol 39, No 4.5
Owen Laurion, 1609 Roma Ave. NE, Albuquerque, NM 87106. 36 pages half-legal, reduced type. Available to National Fantasy Fan Federation members (dues $6/year, includes subscription to TIGHTBEAM) Bimonthly.
This is the business end of NFF publishing. With various notes on the several bureaus operated by the club, some fanzine listings, trading post and whatnot. The cover by Jeff Rammer is rather striking. Layout and appearence needs work on.

NEOLOGY Vol 4 #3 (July/August,1979)
Diane L. Walton, P O Box 4071, Edmonton,Alberta, Canada t6e 4s8. 7 pages mimeo. Available to members of the Edmonton Science Fiction and Comic Art Society. (Dues $5 till Jan.1, $8 thereafter.Also for trade. Bimonthly.
For such a large club they seem to have trouble putting out a clubzine.Robert Runte's review of ALIEN is the only item of note.

NEWSZINES

AUSTRALIAN SF NEWS #10 (June,1979)
Mervyn R. Binns, 305-307 Swanston St., Melbourne, 3000, Victoria, Australia. 12 pages reduced type offset. Available for $5A/10 Overseas rates upon request.
LOCUS-like in appearence but with a wider,more fannish scope. I'm not sure about the regularity of its appearence.

CHECKPOINT 97 & 98 (June/July,1979)
Peter Roberts, 38 Oakland Dr., Dawlish, Devon, England. Available for news, selected trades or 10p in stamps or an international reply coupon (see your post office for them).

and cover by Taral Wayne MacDonald(front) and Charlie Williams (back). Of the three reviewzines reviewed this time, I tend to favor FR ..as having the most interesting and useful reviews. Personal opinion.

THE GALACTIC REVIEW 5
Stan Greene, 750 Sycamore St., Apt. #1,Red Bluff, Ca. 96080. 18 pages offset. Available for 75¢ or trade.

GYPSY 1
Joyce Scrivner, 2528 15th Ave. S., Minneapolis,Minn 55404. 11 pages mimeo. Available for the usual.
Joyce moves to Minneapolis.

GRAYMALKIN #4 (June,1979)
Denise Parsley Leigh, 121 Nansen St.,Cincinnati, Ohio 45216. 50 pages offset. Available for the usual or $1.00.
I hang my head in shame. This should have been reviewed two issues ago.... It has an interesting cover by Bill Bowers as well as one of his speechs. Steve Leigh writes about his fascination with war-gaming and contributes many illos which are strange, rough and surreal. There are a couple more articles and hordes of letters (more than half the zine. GrayMalkin is one of the better zines.

HOLIER THAN THOU #4 (October,1979)
Marty Cantor, 5263 Riverton Ave., Apt#1, North Hollywood, CA 91601. 56 pages mimeo and offset. Available for the usual or $1.Quarterly.
Marty doesn't intrude into the contributions like he used to, so the zine has improved. But Glyer on LASFS cardgames (again) was tedious, Arthur Hlavaty offers editing advice,Andrea Antonoff's "Car Baby" was a too fragmented trip report, Thom Digby explains Plergh, a word that has never caught on after all this time. And baseball? I did like Nicki Lynch's history of Trolls. The lettercol goes on and on, begging for tighter editing. All the artwork in this issue is by Joan Hanke Woods. It's amazing how quickly one can become of one person's artwork. I longed for the stark line drawings of Dave Vereschagin or Jeanne Gomoll, for relief from the momotony of Woods' dots. Overall,I feel the material could have been better, the humor more effective, the editing tighter.

HONOR TO FINUKA #0 (September,1979)
Martha K. Koester & Kurt Cockrum,editors. 3491 Iowa, Riverside, CA. 92507. 6 pages zerox. Available for 15¢ stamps, contributions or trades. Outside the US, same as surface mail or $3/4 airmail.
A Jack Vance fanzine devoted to maintaining a current bibliography and exchanging news and views on Vance. Reviews and such are solicited. For the Vance fan.

JANUS 15 (Spring,1979)
Editors: Jeanne Gomoll & Jan Bogstad, Box 1624,Madison Wisc. 53701. 52 pages offset. Reduced type. Available for $1.50 (US) $1.75 otherwise, also trades and accepted contributions.
Elizabeth Lynn, Suzy McKee Charnas and John Varley are interviewed, there are some very thoughtful book reviews (that actually get into the story), an excess of film reviews and Wiscon reports, Ctein's column on how computers spell the death of fanzines and a review of small press feminist journals.JANUS is very attractive looking, marred only by it's tiny print. It does take a feminist stance.

JUMEAUX 7 (August,1979)
Lynne Holdrom,P O Box 5, Pompton Lakes, NJ 07442. 44 pages offset. Available for $2.
One of the better sercon zines being done today with critics that aren't afriad to write for 3-5 pages on a single novel, exploring some ramification of the author's story. Fine intellectual work. Unfortunately it's limited only to Darkover novels written by Marion Zimmer Bradley. Still it's nice to see critics wrestle with a story. Recommended anyway.

LOST FANTASIES#9: The Sin Eaters
Robert Weinberg, editor & Publisher. 10606 S.Central Park, Chicago,Ill 60655. 96 pages offset digest-sized. Available for $5.50.
Facsimile reproduction of 5 stories from WEIRD TALES by G.G.Pendarves, Seabury Quinn,Paul Ernst. Robert reprints a lot of old pulp material in additio to his large mail-order book selling.

MONGOOSE #4 (Summer,1979)
Seth Goldberg, P O Box 7309, Menlo Park,CA 94025. (The address listed in the zine is already obsolete.) 25 pages xerox. Available for the ususal of $1.25. ($1.75 airmail)
A Hawaiian fanzine published in California? The cover, by Ruth Minyard, is nice, Hawaian and Stfnal. Jon Slobins tells a weak comedy story, Seth discusses television and Val Giddings talks about the biology in Larry Niven's Organbank stories. This last is fascinating. The letters are interesting, especially those that continue to discuss Giddings previous columns. The layout is nicely done.

MOTA 29 (August,1979)
Terry Hughes, 606 N. Jefferson St., Arlington,VA 22205. 20 pages mimeo. Available for the usual.
A story of JoPhan by Jim Meadows and Bob Shaw recalls the passing of a favorite pub.

MOTA 30 (september,1979)
¢address as above.) 20 pages
A justly strange MOTA Poll and Leigh Edmonds tragic tale of the time he recieved....no mail! Fine Fannish writing (true of both issues.)

NIGHTHAWKS 01 (August,1979)
Michael A. Banks, P O Box 312, Milford,Ohio 45150. 12 pages offset. Available for 4/$3 or editorial whi
There's a nice cover by Terry Jeeves,plus a short interview with Terry, NASA notes, piece on model rocketry and short book reviews.

1984 #3 (Autumn,1979)
Editors: Matthew Berger, Alexander Klapwald & Kenneth Sharp. 18 Lester Place, White Plains, NY 10606.40 pages offset,reduced type. Available for $2.
five stories

PHOTRON 16 (September,1979)
Allen Beatty , P O Box 1040, Ames, Iowa 50010. 40 pages offset, reduced type, digest-sized.
Various fans describe their favorite fantasy stories, Cy Chauvin discusses the uses of the imaginative elements in Gulliver's Travels and Ed Zdrojewski talks of Bakshi's LotR, plus other material. Alla has a bad habit of continuing articles in the back of the zine and the repro is a touch off, but an interesting, average zine.

RUNE 57 (september,1979)
Editors: Lee Pelton & Carol Kennedy, 2726 Girard

Ave. S. #101, Minneapolis,Minn. 55408. 40 pages mimeo. Available for the usual or 50¢.

Ted Sturgeon's Minicon speech, Pauline Palmer's struggles with TV and a strange idea by Gary Geindorfer, translating fean fiction into mundane fiction. Plus the usual sorts of stuff. Enjoyably fannish.

THE RUNESTONE By Mark Rogers
Burning Bush Press, Erwin H. Bush, Publisher. P O Box 7708,Newark,DE. 19711.46 pages offset, digest sized. Price:?

A novelette about the Fenris Wolf getting loose in New York. The writing is excellent; crisp, fast paced, with a good ear for natural dialog.It favorably compares with the best of Robert E. Howard. I'm impressed and recommend the story.

RUNAWAY 37 #1 (Summer,1979)
Margaret Middleton, P O Box 9911, Little Rock,Ark. 72219. 14 pages mimeo. Available for the usual or 40¢.

A continuaton of her ARKANFANDOM tho under a different name. But why do fans pick titles that include numbers in them? It's so confusion. Con reports of Dore Dorsai Thing III (The Dorsai are still around?) and Kubla Khanseption.

SCIENCE FICTION REVIEW #32 (August,1979)
Richard E. Geis, P O Box 11408, Portland,Ore. 97211. 64 pages offset, reduced type. Available for 1.75 or $6/4 (US) $6.50(Canada,in US currency,and overseas Quarterly.

Interviews with Andrew Offutt and Orson Scott Card, Card on short fiction,war gaming introduced by Michael Gilbert, and gobs of reviews and letters. Always interesting even when, as now, no writer is conducting a feud in its pages.

STARLING #37 (July,1979)
Hank Luttrell,c/o 20th Century Books, 2619 Monroe St., Madison,Wisc. 53711.32 pages offset, reduced type. Available for A1.50 ($5/4).

After a long,long time STARLING surfaces again, in a new disguise but still the fanzine about popular culture. Carl Bennett writes about the best stand-up comedians of the past decade, Beverly DeWeese tells of the trials of a librarian trying to get a library to stock the books people like to read -- like SF.And Ted White writes a fine article on his days in the Jazz literary field. The layout is fine, the type small but readable. The backcover would send Freud into fits. Recommended.

SORCERER'S APPRENTICE #3 (Summer,1979)
Ken St. Andre,editor. Flying Buffalo,Inc,Publisher. P O Box 1467, Scottsdale, AZ 85252. 32 pages offset, slick paper,color cover. Available for $2 (8/$6) ($12.50/8 airmail overseas) Quarterly.

An egoboozine for a wargamer company that is both good and interesting. There's a nice article about Dragons, a new S&S story by Zelazny and a very good chronology of Kane, Karl Wagner's character, written by Steve Trout, some fine art and stuff of interest to wargame players only.

SUMERMORN #3 (Fall,1979)
Tom Geddie, 2406-A Hollandale Circle, Arlington, TX 76010. 60 pages offset (slick covers, newsprint guts. Available for $1 (US) $2 elsewhere. Trades arranged. Quarterly.

One of a number of semi-pro fanzines. Sturgeon and Steven Donaldson are interviewed, neopros Howard Waldrop and Geo. W. Proctor contribute columns, two short stories, part one of an essay on women in SF written as if in a freshman journalism class.(It ain't real English)(and she talks to non-fans). But the best piece in this issue is Geddie's discussion of Walter Miller's CHANTICLE FOR LEIBOWITZ. Kerry Gammill did a very professional looking cover illustrating the article. A well-done zine, tho not terribly faaanish, if you know what I mean.

THRUST #13 (Fall,1979)
Doug Fratz, editor. Thrust Publications, 11919 Barrel Cooper Ct., Reston, VA 22091.52 pages offset, reduced type. Two color cover. Available for $1.50 ($2 elsewhere) 4/$5 ($7 elsewhere) Published three times a year.

There's a fine article by Marion Zimmer Bradley on the nature of Fantasy Rape and why it's so popular (reprinted from Kolver). Dan Steffan talks about Chris Foss and H.R.Giger. I found Sheffield's advice to would be writers less interesting (and overly familiar), Michael Bishop's satire of noted crttics lame, Ted White further maligning of Orson Scott Card pointless and John Shirley's criticism of conventions too uninformed to take seriously.

I'm dubious of the idea of lining up a dozen pro and semipro authors as regular columnists for a fanzine. While it's a good ploy to increase bookstore sales of the zine, with few exceptions,all they can talk about is writing and usually without anything new to say. One is better off looking for fans who can write and get them to write about SF, not about writing itself.

THRU THE WORM HOLE #3 (August,1979)
AJ Bridget, 4603A Plaza Hills Ln., Hixson,TN 37343. 33 pages mimeo and offset. Available for the usual.

Pornographic Star Trek stories.

TIGHTBEAM #20 (September,1979)
Lynne Holdom, P O Box 5, Pompton Lakes,NJ. 07442. 30 pages mimeo and offset. Available to N3F members and some trades. Annual dues --? Ask Janie Lamb, Rte 2, Box 272, Heiskill,TN 37754. Bimonthly.

The letterzine of the National Fan Federation. It features a number of lengthy (page length or so) reviews plus a lengthy lettercol.Currently Chris Martin is making a big fuss over Poul Anderson (whom he doesn't care for.) Layout and appearence is staid but very readable.

TSK #1 (July,1979)
David A. Dysinger, editor. 216-2 S.W.,12th St.,Gainesville, Fla. 32601. 12 pages xerox. Available for the asking, I guess. For the University of Florida SF Society, 300 J. Wayne Reitz Union, Gainesville, Fla. 32611. Mail to the University address I guess.

One always supposes that a university clubzine should be always intellectual, whether being serious or frivolous. Most aren't, TSK is. I was most impressed by Richard A. Knowles' article "Pseudoscience and SF" which discusses the weak science of John Campbell Ben Bova, Larry Niven among others. Nearby habitable stars and an Elvish alphabet for English are also featured.

UNDER THE INFLUENCE #1 (August,1979)
Cathy Ball, 1812 Vine, Norman,Okla. 73069. 14 pages xerox. Available --? From the editor?

Cathy's first zine, a personalzine. She's recently returned to the States from a visit to England curtesy of Uncle Sam. She seems to have picked up the easy yet subtly deep style of British fanzine writers. Very readable, very enjoyable.

Peter announces that he will fold CHECKPOINT with the 100th issue. David Langford will take o over subscriptions in a new fanzines titles ANSIBLE. #97 lists the results of the Checkpoint fanzine poll. #98 recounts fannish news.

CHICAGO FANTASY NEWSLETTER #6 (August-Sept.,1979)
Robert T. Garcia, P O Box 41714,Chicago,Ill 60641. 12 pages offset reduced type. Available for $3.50/ year. Bimonthly.

Columns by Gerald Page and Gordon Linzner offer advice to new writers. Michael & Judy Stein do a good review of what went wrong with Langella's DRACULA, and some fantasy publishing news.

CHUNDER Vol.3 #4 (April,1979)
John Foyster, GPO Box 4039, Melbourne, Victoria 3001,Australia. 24 pages A4 Mimeo. Available for $1/5 or the usual. Monthly.

A letter forum of Australian fan news, at least as opposed to the newspeper influenced style of most newszines. This issue for some reason arrived a couple days after WoFan #10 went out with a review of Chunder V3#5.

CHUNDER Vol 3 #6 (June,1979)
(address as above.) 20 pages mimeo.
Eastercon reports, a writer's workshop report and worldconsiderations.

CHUNDER Vol3 #7 (July,1979)
(address as above.)20 pages.
Fanzine reviews, more worldconsiderations and general letters.

DNQ 21 (August 4,1979)
Editors: Victoria Vayne, P O Box 156 Stn. D, Toro Toronto,Ont. Canada m6p 3j8 & Taral Wayne MacDonald, 1812-415 Willowdale Ave., Willoudale, Ont. Canada m2n 5b4. 12 pages mimeo. Available for 5/$2 or trades (copies to both editors. The editors discount Canadian money to 80% of US (4/$2) Monthly.

You have to fight to find out which issue this is, they don't go in for numbers much. The news is of personal fannish happenings, more society page then front page. This issue also begins a monthly log for each of the editor's. There's an article on Bakka Books and fanzine reviews.

FANTASY NEWSLETTER #17 (October,1979)
Paul C. Allen, 1015 West 36th st., Loveland,Colo. 80537. 12 pages offset, reduced type. Available for $5/12(US) $6.50(Canada) & $12(elsewhere air= mail.) Monthly.

The best source of listings of forthcoming books from the major and speciality publishers. Illustrated with many fine cover reproductions.

FANTASY NEWSLETTER #18 (November,1979)
(address as above,)12 pages.

The editor blows a bit on money on a blue monchrome of a Fabian illustration for the cover. Major news in this issue is the forthcoming re-vamping of the magazine into a bigger package with columnists, artwork and advertising. No word in an increase of the price. News is as in the previous issue.

FILE 770 #15, (september 2,1979)
Mike Glyer, 14974 Osceola St., Sylmar,CA 91342. 24 pages mimeo. Available for 4/$2 or $1/1 air- mail 4/$2 seamail. Roughly every six weeks,I believe.

All the hard news that fits.This issue covers seacon and in addition Westercon's legal problems, con lists and reports, people news and Victoria Vayne's column on fan funds.

LOCUS #223 (July/ August,1979)
Charles N. Brown, Box 3938,San Francisco, CA. 94119. 20 pages offset. Reduced type. Available for $12/ 12 (North American) $21 oversea airmail. #13.50 s seamail. Monthly.

LOCUS were to typesetting with this issue, with a noticable improvement in appearence and readab- ility. Mostly news about the writers, plus the LOCUS Poll (fiction) Algis Budrys "On Writing" and books published in June.

LOCUS #224 (August,1979)
(address as above,)
A return to the old style while Charlie Brown's overseas at Seacon. Norman Spinrad begins a col= umn on "Stayin' Alive" for writers. Fritz Leiber does Fantasy Books, Also July books and more of the Locus Poll.

NORTHAMERICON NEBULA #1(Thurs)
NORTHAMERICON NEBULA #2(Fri.)
NORTHAMERICON NEBULA #3(Sat.)
NORTHAMERICON NEBULA #4(Sun.)
editors Dick & Nicki Lynch with help from Jackie A. Moore, Clay Norris,Eva C. Whitley, Guy Lillian III,Cliff Biggers and Irvin Koch. 2 pages each, offset.

After Iguanacon, I'm amazed to find a daily newsletter at a large convention actually appear- ing daily.

SCIENCE FICTION CHRONICLE (October,1979)
Larry Carmody,editor. Published by Starship Mag- azine, P O Box 4175, New York,NY 10017.16 pages offset, reduced type. Available for $8/year,$12 overseas. Single copy:$1/ Checks payable to Star- Ship Magazine. Monthly.

Andy Porter's competition with LOCUS. There's an evident bias caused by location of each mag- azine. The west coast located LOCUS is heavily into news about authors, as many of them live there. The publishers, tho, reside in New York and SF Chronicle is heavily into the Publishers side. There's a Market Report that pros add would be pros will find very valuable.

COMICZINES

CARTONAGGIO #6 (Spring,1979)
Dr. Alfred D. Stewart, P O Box 474 MSU, Wichita Falls, TX 76308. 36 pages mimeo. Available for 4/$2.50 (75¢ single copy. Quarterly.

A zine devoted to the newspaper strip. This issue features an appreciation of the late H.T. Webster as well as a sort of acedemic essay on political cartoon- ing. Plus a lot of newspaper clippings are reprinted. I find it usually interesting.

THE COMICS JOURNAL #49 (September,1979)
Gary Groth & Kim Thompson,editors. 938 Stillwater Rd., Stamford, CT 06902. 84 pages reduced type. Slick 4- color cover. Offset. Available for 12/$10.50 ($12.50 foreign.) Monthly.

The SFR of comic fanzines. There's a section of comics news that, depending on deadlines is either a little ahead or behind TCR (see below) plus numerpus reviews and an interview. Interviewed this time are the editors of HEAVY METAL(pre-Ted White). The let- tercol talks about the meaning of Nephelococcygia (CloudCuckooland), the JOURNAL's dislike for THE X- MEN and the JOURNAL's tendency to negative about

everything. Articles include a negative appraisal of the popular MICRONAUTS, a negative appraisal of HEAVY METAL, a negative apprasial of ALIEN and the obligatory negative apprasial of THE X-MEN. Ed Via does like SHADE, THE CHANGING MAN but that comic was cancelled a few months back because of poor sales. I know I'm a burned out comics fan, but I like more comics then they do.Checks payable to THE COMIC JOURNAL.

THE COMIC READER #172 (September,1979)
Jerome Sinkovec, P O Box 255, Menomonee Falls, Wisc. 53051. 64 pages offset, reduced type. 4-color cover. Available for 6/$4.75. Overseas airmail: 6/ $12 (Europe) $13.80 Australia. Make checks payable to Street Enterprises. No foreign checks please.

The LOCUS of the comics scene. They feature current news of assigment changes, forthcoming books, etc., and follow this with a detailed listing of the coming month's comics releases,listing writer,artists and plot synposis. In addition there's some media news, some illregular articles and a section reprinting old newspaper strips -- Superman, Modesty Blaise, the Seekers and Star Hawks. About one weeks worth of the others and four weeks of Star Hawks are printed.

DYNAZINE 6
Eric Scalzi, 8 Palmer Dr., Canton, Mass. 02021. 40 pages offset, digest sized. Available for $1.20.

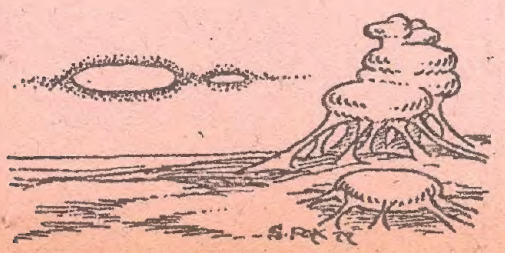
While an improvement over the last issue, it still needs to attract substantive material. The Superman movie review was a decent summary of the film. The Micronaut summarywas slightly less so. The defence of Battlestar Galactica was naive. Eric also has a very bad habit of jumping his columns all about the zine, usually for no good reason and sometimes without notice of where to turn to.

HORDE 7,8,9,12,13.
Rick McCollum,1718 Cedar Apt. #5, Cincinnati, Ohio 45224. 8 pages xerox digest-sized. Available for 50¢ 4/$2/ Twice monthly. Stripzine.

Rick is a fairly good artist tho with stylistic affinities with the underground field. Most issues consists of a single story more or less narrated instead of the leisurely comic book style of story-telling. The art is bold,hard surfaced and intense. The characters,twisted and psychotic. These are very intense and sometimes rather heavy-handed comics but express a vitality usually missing in the commercial comics.

MEET THE DEALERS #11 (June,1979)
Frank C. Verzyl, P O Box 711, Lindenhurst, NY. 11757. 20 pages offset, tabloid size. Available for $2/8 published every 6 weeks. Adzine.

It's a bit weak in the ads as THE BUYER'S GUIDE has that pretty well monopolized. There are also the usual comics news column plus a special history of Warren Comics that struck me as being a little loose with the timeline and a couple pages of very long fan fanzine reviews that are well done.



GENZINES

AUSTRALIA

ARIEL 2 (June,1979)
Marc Ortlieb, 70 Hamblynn Rd., Elizabeth Downs,S.A. 5113, Australia. 26 pages A4, mimeo, Available for the usual.

The cover, by Stephen Campbell, is very nice and it's hard for the rest of the issue to equal or surpass it. Leigh Edmonds offers a strange story about Hitler's first fanzine and the end of WWII, and a number of fans advance various fictional characters as examples of good characterization of women in SF. The lettercol is adequate but "A new Theory of the Flat Earth" by David Blackburn was too long and serious to be other than tedious.A good, average zine.

BUNCHY WATCHES FANZINES #1
Leigh Edmonds, P O Box 103, Brunswick,Vict. 3056, Australia. 20 pages A4. Available for trade, decent letter of comment or $1.

An Aussie WoFan, but with much longer reviews, tho fewer zines covered. The reviewes are actually enjoyable to read and go a lot further into why Leigh like or dislikes a zine. Naturally, the Aussie coverage is far superior to WoFan's.

THE FUBSY MARSUPIAL FAN MAGAZINE 1 (May,1979)
Derrick Ashby, P O Box 175, South Melbourne 3205 Australia. 8 pages A4 mimeo. Available for the usual.

Derrick recounts the surgery performed on his eyes Fascinating reading and not as gruesome as it might sound.

GEGENSCHEIN 38
Eric B. Lindsay, 6 Hillcrest Ave., Faulconbridge, NSW 2776,Australia. 46 pages quarto mimeo, Available by editor's whim.

A fat issue. Eric ponders the fate of Geg, rather like Bowers pondering the direction of OUTWORLDS, announces a newer Geg, less ambitious, plus microfiched Gegs,the fate of his 1978 Trip Report,the history of Faulconbridge,lots of letters and more. Much of the material is touched on a microelite typer so there's more than mets the eye in wordage. And a fair amount of color mimeography so in all Geg is a pretty, interesting and enjoyable zine. Now if it only didn't cost Eric so much to mail it....

GIANT WOMBO 2
Leigh Edmonds and Valma Brown, P O Box 103, Brunswick, Vict. 3056, Australia. 20 pages A4. Available for 50¢ or the usual.

There's an article on feminist SF,with checklist, David Grigg discusses how to live without eating anything unhealthy (only to find that even water is suspect), there's a Waycon report, a recipe for pudding and some letters, Nothing stands out in this issue, It sort of a mellow fans talking to their friends type zine. Enjoyable and recommended.

THE WEST OF MINSTER'S LIBRARY (May,1979)
Marc Ortlieb, 70 Hamblynn Rd, Elizabeth Downs, South Aust. 5113, Australia.6 pages A4 Mimeo. Available for 35¢ or trade.

Another reviewzine. Short reviews as in WoFan,

CANADA

DREAMSCAPE 7 (september,1979)
Keith Fenske, 3612--107th St., Edmonton,Alberta, Canada t6j 1b1. 4 pages offset. Available for 30¢. Monthly.
Dadaism. Most of this issue is devoted to a story "Futz Face and the Snot." Coherent but strange.

DREAMSCAPE 8 (October,1979)
(address as above) 4 pages.
As before.

KRATOPHANY 12 (August,1979)
Eli Cohen, 2236 Allison Rd., Vancouver,B.C. Canada v6t 1t6. 32 pages mimeo (xerox cover) Available for the usual or $1/
Freff, Jeanne Gomoll, Grant Canfield and Ole Kvern are only some of the fine artists that appear in this elegantly produced issue. Its a personalzine but better done than most. Eli talks about realizing his dream of a home computer and getting it through Customs. Susan Wood breaks from her tenure-securing activities to tell of her very own fairy godmother and a lot of interesting letters make up the rest of the issue, with part of the lettercol split away into a symposium on "Pronouns-- Engendered Species?" One of the better fanzines for the year.

NIGHTWINGS #1 (Summer,1979)
C/o 50 Scottsdale Dr., Guelph, Ontario, Canada. 52 pages mimeo. Available for $1.50. Quarterly.
Doug Knipe, Derek Grime,Pete Roberts & Ken Duffin jointly share the editorial blame. Mostly fiction plus a Keith Laumer appreciation and checklist plus a really cute send-up of ALIEN. The stories are mercifully short.

ENGLAND

ANOTHER BLOODY FANZINE #T-1
Editors: Alan Dorey, 20 Hermitage Woods Crescent St John's, Woking, Surrey GU21 1UE England and Joseph Nicholas, 2 Wilmot Way, Camberley, Surrey, GU15 1JA England. 4 pages mimeo A4. Available from the editors.
Still not the first issue of this already famous fanzine. The editor's deny responsibility for ABF#0 but take credit for this. Nicholas discusses the nonfannishness of SFR while Dorey grouses at fannish spelling.

ANSIBLE 1 (August,1979) & THE NORTHERN GUFFBLOWER 5
Dave Langford, 22 Northumberland Ave., Reading, Berks., RG2 7PW ENGLAND. 4 pg & 6 pg mimeo quarto. Available for 4/5p; 3/$1(US) 5/$1(A) no foriegn checks please.
Dave Langford's replacement for Peter Roberts' CHECKPOINT appears before Peter's last issue. Little news this time but Kevin Smith does write about the frustrations of using a Selectric. The Guffblower announces the conclusion to the Guff race and a message from Chris Priest telling of the origins of the fanfund.

ARENA SF 9 (August, 1979)
Geoff Rippington, 6 Rutland Gardens, Birchington, Kent,England. 44 pages offset reduced type. Digest sized. Available for 1/50p or 1/$1. Cash only.
Fine sercon zine. George Turner talks on the state of SF writing in Australia, Angus Taylor discusses "Chinese Parallels in Le Guin's Work" and Rob Holdstock is interviewed and his works profiled. (Except,of course, his hackwork, which is apparently prolific and unnamed. The layout is good with much fine art by Alan Hunter. Geoff continues a bad habit of opening each letter in the lettercol with a quote that is formated to look as if it were attributed to the letter writer.

GROSS ENCOUNTERS 6 (July 30,1979)
Alan Dorey, 20 Hermitage Woods Crescent, St.John's, Woking,Surrey GU21 1UE ENGLAND. 30 pages A4 Mimeo. Available for the usual.
I'd mention that this is the Nova award winning fanzine, but the cover already mentions that. There's quite a variety of material here, mostly written by the editor. Alan explains how visiting American are expected to buy a round,etc., describes various fans in exaggerated terms,and again in a strange "journal" and writes a lengthy fanzine review column. The letterhacks discuss the lack of women in fandom. A very fannish zine.

"Sing me a song I know..."
Peter Presford, "Ty Gwyn", Maxwell Close, Buckley, Clwyd, North Wales, U.K. 4 pages mimeo A4. Available by editor's whim.
Brief Seacon report.

TARDIS Vol 4 #4
Paul Mark Tams, editor(?), 5, Appleton Gardens, New Malden, Surrey KT3 6PH.(I think. The address is Gavin French's, but both he and Paul Mark Tams are stepping down. Stephen Payne will be new editor, but I don't have his address. TARDIS really assumes that you know where it's coming from when you get it. 28 pages o offset, reduced type, digest sized. Available to members.
The Dr. Who Appreciation Society revives up for the new season and the Doctor's invasion of the US is profiled. Fun for enthuists.

TWLL DDU 16
Dave Langford, 22 Northumberland Ave., Reading, Berks., RG2 7PW England. 14 pages mimeo A4. Available for the usual.
Joseph Nicholas is attacked by a giant, incontinent washing machine. Dave's diary gets caught in his mimeo and endlessly duplicated. It's hard to characterize TWLL DDU except maybe as 'demented'. Dave takes ordinary events and twists around into amusing and embarassing anecdotes. Dave was nominated for a Hugo this year for his fanwriting. I voted for him.

FRANCE

A & A INFOS (alias Ailleurs Et Autres #30 (July,1 1979) Editor: F. Valery, B.P. 06, 33520 Cavignac, France. 28 pages mimeo A4. Available for 30 francs or the usual.
All in French except a half page explaining why one gets this zine. There seem to be a review of ALIEN, a Penulticon report and an article on the Marvel Comic Book character, The Beast, plus letters and a couple book reviews.

NEW ZEALAND

NOUMENON #31 (July,1979)
Brian Thurogood, Wilma Rd., Ostend;Waiheke Island; Haureki Gulf; New Zealand. 20 pages quarto. Offset, reduced type. Available for $5.75/10(NZ) $12.25/10(Air USA) $7/10(Sea USA) $13.25/10 Air UK)10 times a year.

Standard contants done up with some professional typesetting (tho no right-margin justification. The lettercon is pretty active and the reviews and such are vigorous

TANJENT #9 (May-July,1979)
Greg Hill, 22A Polson St., Wanganui, New Zealand, 40 pages offset,digest sized, reduced type. Available for 4/$2NZ,4/$5USA,$6.20/4 UK.

Mediocre printing makes the tiny print tirering to read. Letters and reviews and stuff for the Science Fiction Fan Confederation. There are also articles on Lord Dunsany and Malaysian Dragons.

UNITED STATES

BARF #26 (Autumn,1979)
Richard E. Robinson, 2147 Central, Sp#13, Canon City, Colo. 81212. 20 pages mimeo. Available for an SASE. Published semi-annually.

The last time I saw BARF I rated it a "0". Time hasn't brought me to change my mind. It calls itself the magazine of " prgressive nonsense" which is apt.

BARYON 16 (July,1979)
Barry Hunter,6 Wakefield Pl.,Rome,GA 30161. 20 pages mimeo (offset cover) Available for $1 or the usual.

Book reviews. 35 book reviewed in fairly brief reviewes.

BELLEROPHON'S RAGE 14
Denys Howard, 1013 N.36th, Seattle, Wash. 98103. 23 pages ditto. Availablefor the usual or 50¢.

I should call this simply an apazine and let it go at that (i.e. unreviewed) but I keep trying to think of ways to embarass Denys into finishing that letter he started last year.... The mailing comments are quite comprehensible and duscuss asethetics and politics a lot. There's an enjoyable V-Con report, letters and Denys' replies. He's a terrible loccer because he really thinks about what he says. A good zine, I hope someday Denys gets back to doing a "real" genzine.

BRAINCANDY 3 (Summer,1979)
Jason Keehn, Apt. #18, 38 Hannum Dr., Ardmore, PA 19003. 16 pages offset. Available for the usual or $1.25.

Jason's excellant artwork dominates this fanzine whichalso features a commentary on HEAVY METAL, a couple poems, film and book reviews and Darrell Schweitzer's "The Drowned Ballard", one of Schweitzer's better parodies. Recommended.

BRASSOR 4
Marty Levine, 6201 Markley Hall, Ann Arbor, Mi.48109. 36 pages xerox, reduced type, digest-sized. Available for the usual or $1.

A personalzine. The cartoon on the cover says it well:"Medic! This guy just spilled his guts!" (Teddy Harvia.)Marty's a good writer.

CRITICAL MASS 6 (July/August,1979)
Don D'Ammassa, 19 Angell Dr.,East Providence,R.I. 02914. 36 pages offset, reduced type, digest sized. Available for $10 or 4/$3.75. Bimonthly.

A book review zine. 74 books are reviewed this issue with an average rating of 54.8, using the Gil Gaier scale. "The average quality of books read this issue continues the downward slump noted last issue." The reviews are about a half page in length and are generally descriptive. Don strives to be objective in his reviews and succeeds to the point that some times it hard to tell the difference between a book he likes and one he dislikes.

DEBRIS 3 (August 15,1979)
John Boston, 225 Baltic St., Brooklyn,NY 11201. 6 pages offset. Available for an SASE or item of interest. John collects strange and bizzare newspaper stories and headlines, mostly from the N.Y.Times and Post. Truth is stranger than fiction. He also welcomes outside contributions of clippings. Fascinating.

EXTRAPOLATION Vol 20 #2 (Summer,1979)
Thomas D. Clareson, editor. Publisher: Kent State University Press, Kent,Ohio 44242. 100 pages offset digest sized. Available for $10/year. Quarterly.

A professional academic journal specializing in SF. There are some interesting articles here on Silverberg, Philip K. Dick,and THE TIME MACHINE and a tendency to be very formal in language, if not academic. One of the few sercon zines available.

FAMILY RELATIONSHIP 1 (August,1979)
Dorothy Anne Gedard-Stefl, 4764 Washtenaw #81, Ann Arbor,Mich. 48104. 38 pages offset. Available for editor's whim.

Apparently the way to get contributions from the likes of Glicksohn, Tucker or Andy Offutt is to get a nubile 10 year old to ask them, at least that's what worked for FAMILY RELATIONSHIPS,the pity is that their contributions belie their august status. Steve Leigh's article on food and fans is much more interesting and Ro Lutz-Nagy talks about the end of fandom as we knew it. And Kelly Freas' Spacecon speech is reprinted here, the first of many places I'm sure. It would be churlish of me to suggest that Momma did most of the typing and layout, but I'm feeling in a rotten mood.

FANTASY #3 (Fall,1979)
Editors: Carol Fisher & Kathy Hammel. P O Box 5157, Sherman Oaks, CA 91413. 32 pages offset, slick paper. Available to members of the Fantasy Artists Network. Dues $4 for calendar year 1979.($7 overseas). Dues go up at the beginning of the year. Quarterly.

F.A.N.'s purpose is to help amateur artists become professionals. Has advice on agents and illustrating sky, a con listing in terms of the art shows and a profile on Alica Austin.

FRANCIS X. CHEEP-CHEEP 3
George Paczolt, 1732 Magdalene Way, Johnstown,PA 15905.8 pages mimeo. Available on editor's whim.

Explains that MEEPER BLUE 15 will be delays, con report by Mike Glicksohn.

FUTURE RETROSPECTIVE 17 (July,1979)
Cliff & Susan Biggers, 6045 Summit Wood Dr.,Kennesaw, GA. 30144. 38 pages mimeo. Reduced type.Available for $1 (4/$3) or the usual.

A book reviewzine. 57 books reviewed, plus columns by Susan Biggers, Mike Glyer and others, letters

THE AGE OF THE UNICORN (including Fantasy Mongers) #3 (August,1979) Michael L. Cook, editor. Cook & McDowell Publications, 3318 Wimberg Ave., Evansville, Ind. 47712. 54 pages xerox. Available for 6/$6 (US) $9 (Canada), $12 Surface elsewhere, $18 Airmail. Bimonthly. Adzine.

For various reasons the two adzines have merged. Roughly have of this issue is given over to ads from various Small Press Publishers, hucksters and collectors. The other half features articles on Pulp character,Operator 5, Pulpcon 8, Arthur Conan Doyle and other items of interest to pulp fans. I find it interesting for the articles. But it is basically for advertisers.

THE WRETCH TAKES TO WRITING (#2. Maybe?) Cheryl Cline, 724 Mellus St., Martinez,CA 94553. 26 pages mimeo. Available for editorial whim (which is to say, she doesn't say.)

Sufficiently offbeat material to be refreshingly interesting to read but I found myself quickly tiring of Cheryl's typeface. The printing is also kind of poor which is kind of a shame as the layout, while un pretentious, is not bad. Aussie Andrew Brown explains Aussie slang, Cheryl talks about common cliche's, Irish author Flann O'Brien and Punk music. Wayne Hooks helps her review books. Cheryl, by the way, does a very good number on LUCIFER'S HAMMER, pointing out how racist and sexist and flag-waving it is. This is a zine I'm going to look forward to, even if it takes another year.

YANDRO #247/248 (August,September,1979) Buck & Juanita Coulson, Rte 3, Hartford City, Ind. 47348. 76 pages mimeo. Available for $1.50 this issue. Regularly 5/$3 or $1.50.

One huge zine. Kelly Freas' speech is reprinted, Dave Locke has a column, as do Buck & Juanita, Buck reviews hordes of books,160 by count!,a page of odd newspaper clippings and 30+ pages of lettercol. It's a clean-up issue. You kind of have to like the Coulson's to enjoy their zine, they aren't flashy people and neither is their zine, but they are interesting and thoughtful people, as is their zine.

STALKING THE PERFECT FANZINE

A S S E S S M E N T S
BY
G A R Y F A R B E R

One of the recurring issues in fanzine criticism columns of the very late 60's and early 70's was "layout". Tens of thousands of words were poured forth on the subject in such zines as Jay Zaremba's THE ESSENCE, GRANFALLOON, OUTWORLDS, CARANDAITH, SEABCHEMA, TOMORROW AND... , ENERGUMEN, and so on. Jerry Lapidus, in particular, seemed to have about seven seperate fanzine review columns where he would continually press his thesis that content cannot be seperated from layout, and that it was important for all fan-editors to constantly-experiment to find New Ways. If I am misstating Jerry's specific feelings by compressing them so, I apologize -- my aim is not to take issue with any one person particularly, but rather with an idea. I do not dispute that 'layout' is simply a word that describes how information is displayed on a printed page, and that 'layout' cannot be seperated from 'content'. That one must continually experiment is an idea I do disagree with -- as regards most people.

Your average neo-faned enters fandom ignorant of layout by definition. Regardless of their age, the distribution of neo-faneds is along the standard bell-curve of intelligence. That is, some are very bright, some are dumb, and most are average. Certainly, very few have experience in design, pr printing, or magazine layout. In short, the average neo-faned doesn't know diddly-squat about layout.

Since the late 60's we've seen a lot of zines in American fandom that followed along the path of Being Elaborate. It is a truism that many faneds do the same type of zine that influenced them most when they entered fandom (there are notable exceptions). OUTWORLDS, ENERGUMEN, GRANFALLOON and similar Big, Fancy zines having been the name of the game when the last crop of neos came up, it is no surprise that a lot of fanzines with Lots of Work put into Appearence, and crap for contents came out. It's the same sort of thing that causes Hollywood movie producers to see a tightly edited picture about sharks reach a peak of success, and decide to make more films about sharks, rather than more tightly edited films. So, lots of neofaneds saw Big and Fancy zines as the goal to shoot for. As well, there is the traditional influence on "imitation prozinitis" or "pseudo-Campbellism" which often causes neofaneds to do all sorts of things totally unnecessary for a fanzine but good for a prozine -- such as print fiction; print a price on the cover; indulge in hype on the cover about what is inside as if they were selling it, etc.

So, when we have a bunch of average neofaneds attempting to do zines with what they think of as "good layout" this usually resulted in writing around the illos; layouts that require you to turn the page around and around; innumberable "continued on page...", bad use of multi-color; lots of elaborate lettering guide work that looks awful, and so on. Junk.

Rather than shoot at sitting ducks as I easily could by picking some offset, outright crudzine and tearing it to pieces, I take as the subject of my sermon for today one of the best of the newer 'fancy zines', one that has a Good Reputation: Mike Bracken's KNIGHTS.

KNIGHTS has followed a not untypical path

When I got the first issue in the mail in December, 1973 it was a small dittoed zine entitled KNIGHTS OF THE PAPER SPACE SHIP. If memory serves me correctly (for I do not have it in front of me), it had a phallic symbol streaking across the cover with stars etched into the background. It looked as if the drawing had been done with a paperclip. Inside were neofannish burbling -- talk about their high-school club & so forth. It was a crudzine. It was a terrible crudzine. In fact, it was near to the archetypical neofannish crudzine. Slowly it evolved. One co-editor dropped away. Issue 13 started looking up -- it introduced offset covers, you see. Succeeding issues had lots more money put into them, and much ambition. They were running around 80 pages each. Mike started getting Hugo fever, and began importing Pro names, along with offset covers, and Fancy Layout.

The most recent KNIGHTS I have in front of me. #20. Let's look at it. There is a cover, offset, which folds out to twice normal size, no less. On it is the title, number, and the information that this is the "Fifth Anniversary Issue." Also, that it is $1.50. Why is there a price on the cover? Is Mike selling this on news-stands? Is he in business with KNIGHTS? Perhaps. Maybe. Damned if I know. The cover art is by Joe Pearson. Inside the front cover are two cartoons, a Canfield and a Steffan. Both are good and funny, and both could have been done in mimeo. They have thick black lines in squares around them, so you can tell them apart, I imagine. Thoughtful of Mike. I guess most fans aren't bright enough to tell two dissimiliar styles apart when they're only seperated by 4¼ inches of white space. Obviously, Mike thinks so.

Proceeding inwards thru the zine: After a random flip-thru, my mind reels back, innundated with dotted lines. Dotted lines everywhere, on the bottom of pages, on the tops of pages, seperating the letters from the addresses, from the letters. One page on which this plague must have ran rampant has no less then 8 full sets of dotted lines running across it. Combined with the onslaught of the additional straight, undotted lines, and the bars scattered thruout the zine, the mind stumbles back thinking uncontrollably of zebras and prison cells.

After we recover, and go back to look, we note that the layout is otherwise really rather simple: lots of boxes around illos, and lines setting things off, but otherwise rather a basic text-and-illo, text-and-illo. The repro is quite good. The illustrations, considered by themselves, adequate. The layout overall, though is rather inconsistent. Every page is lined with dotted lines; except if it has a full-page illo, or an article begins, or there is a large enough illustration on the page, or an article is interrupted by a biography of the artist (right in the middle of an article, no fooling -- page 14). In short, there are dotted lines, except when Mike didn't feel like putting them in. I guess. Mike, do you have a system?

The stupidest piece of imitation prozinitis is on page 17, where he highlights in giant letters a paragraph from the article. Now this is a fine technique for a newspaper, or a magazine where the idea is to attract the eye of someone who is casually leafing thru the publication with a juicy quote, a "come-on" that will get them to buy the thing, or at least read the article. What the fuck is it doing in a fanzine, where you either are fannish enough to read everything sent you in the mail, or you've already tossed it into the garbage?

My other major creeb, the first thing that struck me when I took this fanzine out of its envelope was that the paper-weight was ridiculous. This is done on what feels like 35 lb, or maybe heavier paper (70 lb?). The goddamn thing is impossible to hold open. Every paperweight I try ends up catapulted across the room when I let go. It's a neat toy, and great for surprising family and friends, but otherwise, it's horrible.

What's that, you want to know about the contents? Oh, is that stuff important? I didn't realize. Sorry. Let's go see.

The lead article is by Grant Carrington, a little-known writer who has worked on AMAZING under Ted White, and otherwise has been fairly inactive in fanzine fandom. Grant writes at great length (13 pages) about his experiences at Clarion. The emphasis is on the "his", not on the "Clarion" there. There have been quite a number of articles about Clarion by now, so perhaps we should be glad that Carrington spared us another recital of how Mean Harlan was, and What Crazy Guys They All Were. Unfortunately he didn't -- all that and more was there, as well as lots about his crushes, how little he really knows about science fiction, how really incredible it is that he hadn't heard of sf fandom until he was nearly 30, how Harlan Liked His Story, how he tried to get Patti's attention, and how, "She was a fairly attractive large girl with big breasts. The outline of her nipples was clear thru her sweater."

Me, I got a clear outline of Carrington's balls with that last line.

Anyway the remaining content? Another piece by Carrington, an obituary for a former boss of his, clearly done from the heart; a piece by Mike Bracken on Fort Bragg fandom's history; and the lettercolumn.

There is an editorial where Mike talks about how important his fanzine has been to him with such awe that I wondered if he genuflected before working on each issue. ((Now, wait a minute,Farber, that's nasty.)) Well,yes, but it's true, so I'll leave it in. I mean, I really haven't seen such self-awe since Bill Bowers used to write how in "awe" of OUTWORLDS he was (along with how "unpredictable" it was -- save that there was nothing more predictable than that OUTWORLDS would be filled with talk of how in "awe" everyone was, and how "unpredictable" OUTWORLDS was...) Is it nasty to let Mike speak for himself here, and quote such lines as, "What KNIGHTS has meant, and will mean in terms of fan history has yet to be determined..."? I think not, since he himself sent this out to more people than my forum here is probably reaching. What KNIGHTS has meant and will mean in fan history is really easy to determine at this point, unless it changes -- it is a not terribly

significant imitation Fancy zine. It's most notable pie pieces have been by neo-pros whom Mike has gotten for their dubious "name" value. One such piece was notable for calling for a *gasp* boycott of bad books, on the grounds that if we all stopped buying them then the companies couldn't make them sell any more, and would be forced to buy only Good Books, thusly saving the field, and making all the birds to sing, the sun to come out, and so on. Such naivete would be touching, f if it hadn't struck me as one of the better humor pieces of the year. On the bright side, Tom Monteleone's piece about writing the first LASER book sticks in my memory as a good piece, well worth printing. I don't mean to imply anywhere that KNIGHTS has been all bad; that there hasn't been some good (the Al Sirois comic strips, etc.) ; or that Mike hasn't tried hard. But its place in fan history, so far, is clear -- it has influenced no one, and done nothing really notable.

As regards this issue? To sum it up, the content is lousy. Not awful, mind, not crudzinish, not horrible. Just lousy. Carrington's Clarion piece, is really not a very bad one -- it simply suffers from the overall syndrome KNIGHTS suffers from -- pretentiousness. Carrington writes like a Famous Pro giving forth his Valued Memoirs, it's true, but the piece actually has some funny moments, and given a less pretentious setting would have come off all right. That, I think is the key to the flaws of KNIGHTS, and this whole type of zie zine. Too much ill-conceived attention is paid to the appearence, and not enough to the contents. KNIGHTS' contents don't justify the not-so-well-done-anywhy layout. In that context, they appear pretentious and dumb, moreso than they really are, or deserve. Carrington, Monteleone, and so on doubtless sent their stuff to Mike because they felt that it would look nice there, more so than in a zine with worse repro. I think Bracken actually did them a disservice in that if such pieces appeared in a simple mimeo format, with a few cartoons on twilton, it would have actually come off as a good fanzine. The pieces wouldn't have looked foolish out of their gilt-laden, perfumed, powdered-and-painted-like-an-89-year-old-madam, pretentious surroundings. And that's what could be corrected about KNIGHTS. IMHO.

* * * * * * * * *

Now we come to an interesting zine to contrast to Mike Bracken's KNIGHTS. Marty Cantor's HOLIER THAN THOU #2.is a sort of inversion of KNIGHTS. It is one of the few zines where appearence/layout fouls it up. How?

Well, the bloody thing looks like an apazine, all the way thru. There is a cover that looks like an imitation Schirm. There is a Table of Contents which looks like an APA-L t.o.c., with every letter listed. Marty then has a seperate colophon on page 5 as if he was starting an apazine that was in an apamailing. The writing suffers from stream-of-unconsciousness, mostly in that Marty continually interrupts himself with comments in parentheses, and kind of generally runs-ff-off-at-the-typer. His articles, about which more in a moment, are run into as you proceed along the page, surprise! There is no heading other than a sudden set of capital letters spelling out the title. You just sort of run into them, boom!

"The Protocols of the Elders of Slandercon" is a set of game-cards updating the old Game of Fandom by Bruce & Dion Pelz's. If you're not one of the people insulted (or if you are, and have a sense of humor about it), it is funny. Sheldon Teitlebaum has a piece about an Isreali SF Association, a mildly interesting subject. Alan Prince Winston has a rather nothing piece about snow, which is irritatingly interrupted by Cantor with page corrections. For some reason he felt a need to number this page with a seperate Publication #, date, etc. It looks dumb. Mike Glyer says nothing at about a page's length.

Since all these peices are extremely short, even when they aren't the best, they are painless. What is annoying is the way everything is run together with Cantor continually interrupting everything with comments in parentheses. It becomes difficult to determine who is talking when. It is ugly. It is a pain. HOLIER THAN THOU is a zine with potential. If Cantor puts himself to work, he has the drawing pool of most of LA fandom to work from -- a good source of talent in the old days of SHAGGY, which should up today. All Cantor needs to do is put some work into it, and make his zine stop looking like a mailing of APA-L. He should also edit his lettercolumn heavily, and save his comments until the end. And never interrupt someone's article.

— Gary Farber. Sept 9,'79

ON THERMAL STENCILS
BY
NED BROOKS

Thermal mimeo stencils are designed to be 'cut' from a xerox original by means of a thermofax machine. The thermofax is found in many offices and consists basically of a bright light and a variable speed drive motor that moves the stencil and the original under the bright light. If you have access to such a machine, it might be worthwhile buying some thermal stencils ($25/100 from Mishek's, Rt.4,Waseca,Minn.) , as the results obtainable are quite comparable with electrostencils as long as you don't have any areas of solid black.

It takes a little trial and error to find the proper setting on the Thermofax for cutting stencils, but once you have it, it will not change as long as you use a good Xerox copy of the original. The stencil can be checked in the usual manner, by holding it up to the light. The only 'trick is to be sure and pull the stencil away from the Xerox original and the cover sheet off the stencil while the thing is still hot from

and it might be possible to get 100 barely readable prints with just purple. Colors fade more quickly, and at different rates, so instead of ending up with many copies of a single fanzine you end up with a series of significantly different looking zines. The masters are re-usable but to increase the print run by reusing them would be tedious and expensive.

Cheapness is one of the hecto's prime virtues. Enough glycerine and gelatin to print one 18 or 20 page fanzine costs less than $4.00. The price of paper and ditto masters is negligable. You can print 50 copies of your fanzine for less than $10.00. On a per copy basis this is not much less than other methods, but you don't need to make an initial outlay for an expensive machine and, best of all, you don't incur the expense of large circulation, because you can't print enough copies.

The hecto is self-limiting, and this is part of its joy. It doesn't tempt you to turn a pleasurable hobby into an onerous chore. I've printed about 40 pages on the hecto (so I'm no expert!) and of those at least 25 have been smeared or blurred or blotted. The hecto is an amateur's machine. Hectography is as much an occult science as an art. You can never quite be sure what might go wrong. Bending over your tray of gelatin, pulling off your fading, usually slightly defective print run, you can never delude yourself into seeing this hobby in a professional light.

Hectography has an impressive past. H.P. Lovecraft, who despised mechanics, continued to print his SCIENTIFIC GAZETTE and RHODE ISLAND JOURNAL OF ASTRONOMY on a hectograph, even after his mother bought him a hand printing press. Ghu Ghu, the earliest faanish diety had as the basic tenet of his cult, the ineradicable stain of purple. But you never see purple fingers around Fandom anymore. Maybe its about time they started showing up again.

— Eric Mayer, 1979.

HISTORY OF HECTO

BY

BEVERLY KANTER

(FROM BICYCLE CHAIN #4)

I got curious about the history of the fluid duplicator from seeing Andy (Andruschak) use his ditto machine so much. On the advise of an information specialist at the Los Angeles Times, I wrote the Printing Historical Society in London for information on the history of spirit duplicators. (I could find nothing at all in local libraries.) I received the following letter:

Dear Ms Kanter,
Your letter to the Printing Historical Society regarding the History of spirit duplicating machines has been passed on to us at St. Bride Printing Library. Unfortunately, we have very little information on this subject. I enclose, with our compliments, photocopies of two short pieces that touch on spirit duplicating. You may be familiar with these titles already, but on this type of subject every new scrap of information can be helpful.

Yours sincerely

Peter M. Vandingen
Assistant Librarian

One of the pieces contained information on how to use the fluid duplicator, which I did not need. But one of them I will quote in full, as it contains information of interest to all APA-hacks. It is The Origin o Stencil Duplicating by W.B. Proudfoot, London, Hutchinson, 1972. Does anyone have this book and can lend it to to me?

Roger's early method of producing carbon paper consisted of applying the mixture of carbon black and oil in naphtha (a solvent) to sheets of paper laid out on a stone table, using a wide brush. He formed a company to manufacture the product. The company prospered and developed the first carbon-coating machine, and introduced the use of hot wax applied by rollers to replace the messy oil-impregnation applied by brush. In this way modern one-sided carbons came to be made in a wide range of quality.

Rogers died in 1932 but he lived long enough to see his pioneering efforts established as a flourishing industry. He seems to have been quite a character. He owned a ranch in Nevada, wrote sonnets, and invented a machine for encasing wire cable in lead; all this in addition to his carbon invention and manufacturing interests.

HECTOGRAPH

Many older people of today may remember the handwritten examination papers of their schooldays copied in varying shades of purple by the process called hectograph, and some of them in schools or offices may even have prepared and used the gelatin tray which was its centre-piece.

Copying by this process was acheived by writing on a sheet of good quality writing paper with a strong ink containing an aniline dye and placing it (after the writing was dry) face down on a layer of gelatin in a shallow tray. The ink image which formed on the gelatin surface was kept moist because of the humectant or moisture-retaining properties of the gelatin, and copies were made on ordinary paper pressed by hand or roller on the gelatin surface.

Many copies could be obtained from one image on the gelatin; until the dye was exhausted and copies became too faint to read. Purple dye was popularly used and became the characteristic colour of the process. The gelatin layer was obtained by dissolving gelatin in hot water and pouring the solution into a shallow pan where it was allowed to set. The solution was a good bit stronger than that used for a table jelly.

There is no outstanding name associated with the origin of the gelatin process. It was probably tried out in the days before aniline dyes came to be used in coloring inks. At that time it was known somply as the graph and probably was not very successful becauseof the difficulty of getting more then one good copy when used with ordinary ink, or even Watt's special copying ink. It was the deep purple of the aniline dye inks that made the process popular and gave it the new name hectograph after the manufacturers' claim that a hundred copies could be made from one image on the gelatin. (Hekaton being the Greek word for hundred.) Relative to the old graph process the claim was fair enough, but in practice copies became faint long before the hundredth. Ploygraph was another more modest descrip-

a flat shallow pan, as wide as a piece of paper and an inch longer, a bag of premixed gelatin, a sponge,paper, but only 8 pages of hecto carbons in five colors. It's a good start but after you have a bit of experience you may want to put together your own kit.

The gelatin, used as the printing medium, is the most crucial component. Basically it is a glue. Mae Strelkov, whose hectoed scenes of Argentine life are perhaps the finest artwork produced in fandom, boils up bones to make her gelatine and back in the forties Donn Brazier printed FRONTIER mostly with a box of orenge jello. Immediately afterwards he decided to go into the service and though he has written much of his harrowing experiences in the Pacific Theater, he refuses to talk about FRONTIER except to mumble something about getting 30 pretty good copies.

For those not so adventurous, dissolve 1 ounce of gelatin in 4 ounces of water for one hour. Then add 6 ½ ounces of glycerine and mix slowly over heat for several hours. Pour the mixture into your shallow pan and allow to set for 24 hours. The mixture will be slick and rubbery, rather like tough jello. If you want a thicker pad of gelatin, which is probably advisable, increase the ingrediants proportionately. If the mix turns out to be too sticky, add more glycerine;too soft add more gelatin.

For those who can't be bothered with the expense or hassle of obtaining hecto carbons, simply use ditto masters ---except for colors mare marked "non-water"soluable". To prepare your master, place a carbon sheet, carbon side down, against a sheet of duplicating paper, and simply type directly upon the back of the carbon. You get exactly what you see on the master, which is one of the joys of this unclomplicated process. Correction is somewhat less of a joy. Theoretically one scrapes the offending carbonized blot off the mastersheet, then retypes. In practice this ted tends to create an ugly blur,so take care.

Full color drawings are the true glory of the process and you will have to evolve your own technique to suit your style. I first prepare a pencil drawing, indicating roughly the coloration of the various areas. The more complex the drawing, the more complicated it is to arrange the few colors at your disposal. The hecto artist attacks the five color theorom head on. Having completed the drawing, I tape this sheet at the top and on the sides to my master. I then proceed to slip the colored carbons between the sheets one by one, tracing over the drawing with various colored pens (to help me keep track of what I'm doing). Usually my drawings are solid and every inch of the master is covered by carbon by the time I've finished. Needless to say, continual tracing, rubbing, etc. with a ballpoint pen tends to disintegrate the original drawing, makes it buckle, and this causes registration problems.

If your goal is to meet the prevailing, commerical taste of Fandom, forget about hecto art. It id not a medium condusive to the precise line drawings that the mimeo necessitates and that Fandom has consequently made a virtue of. Hecto art is bold and colorful, like the covers of the pulps. Artistic elements, like design, color,composition, recognized in modern art as of paramount importance, but neglected in favor of draftsmanship by Fandom, come to the forefront. True, you will have only four or five colors to work with, but the actual, physical perception of color, especially bright color, changes according to juxtaposition, so the limitations are not so great as they might seem.

When you have completed your master, prepare the gelatine mix by wetting it slightly with a sponge. Smooth the water around until the surface is slick but not wet. Sponge up any excess moisture because this will cause blurring. Place the master, carbon side down, on the gelatine. Rub the back of the master gently to assure that it has adhered to the surface. Leave it there for about a minute, then take it off, carefully, and set it aside for future use. The image of the drawing will float, miraculously, in the gelatin. Now, as they always say in instructions like these, you're ready to print!

Just lay your blank sheets atop the gelatin, smooth gently and remove quickly. Don't let the sheet stick to the surface any longer than you have to. The gelatin relenses the ink rather quickly and if you allow a sheet to sit you'll cut down on the length of your print run. When you've finished printing all the copies of a given page, wet the gelatin again as you did before printing. Usually it will be 24 hours before you can print the next page because it takes that long for the ink left over to sink down into the jellified depths but by wetting, and allowing scrap sheets to stand and soak up the excess ink you can speed the process up.

The printing procedure is easy but backbreaking and tense. If the paper starts to stick, wet the edges of the gelatin, otherwise the entire pad can rip itself right out of the pan halfway through the print run. A peculiarly unpleasent experience.

You should be able to print about 1000 sheets (enough for 50 cppies of a 20 page fanzine) on your hectograph before the gelatin becomes saturated with ink and consequently puts a purplish tinge on every page and refuses to print a full run. The surface also tends to deteriorate with time, until it resembles the surface of the moon. If in doubt about the capacity of such a lunar surface, follow this rule of thumb -- the maria will print, the impact craters won't. If you try to pull a print off the lunar highlands, you'll end up with a flurry of blank spots.

Hecto, of course, means hundred, and the official line is that a hectograph is capable of printing that many copies from a single master. This may be true in some other dimension. In our universe the print run of the hectograph has never been adequately ascertained or is, perhaps, forgotten. Bob Tucker points out that in 1937, when hectoed fanzines were in the majority, the FAPA membership limit was set at 50 because it was thought that only 50 legible copies could be produced. But he also says he seems to remember hectoed fanzines with a pressrun of 68 when the FAPA membership was increased. My own print run is sixty. The quality varies. A cover from the early part of the run reminded one reader of a television with the color control turned up too high, while the cover from the nethereod looked to its unfortunate recipient as if it'd been caught in a rainstorm. I've had plenty of letters on copies of fifty though, so they must be readable. Purple lasts a long time,

the thermofax. The stencils come with full instructions but there is nothing difficult about it. The original 'set' consists of the usual heavy backing sheet, then the stencil, then a fibrous cover sheet. The Xerox original is inserted face-up between the backing sheet and the stencil, and the whole thing run through the thermofax. Then, as mentioned above, seperate the Xerox and the stencil and the cover sheet before they cool.

Once the art has been cut into the thermal stencil in this manner, it may be run on any mimeo in the usual way. The stencils come in at least the 4-hole and 6-hole Rex Rotary headers, probably other common header formats as well. I have found that there is a tendency for the stencil to seperate from the header, so I always tape it across the top before putting it on the machine. I use "green plaid" tape, but anything would do as well, probably.

It is also possible to type on these thermal stencils -- I always do the typing after cutting the art, though it might work just as well the other way around. The instructions say that to type on these thermal stencils rather than cutting it with a Thermofax, you should leave the cover sheet on, the ribbon in and the pressure low. I have not found this method to be very successful. I remove the cover sheet, leave the ribbon in, and set the Selectric pressure at '3'. With other typers, you would have to try and see what worked best.

I have run as many as 400 copies from thermal stencils with no sign of deterioration. I suspect they would give out before the best Rexrotary stencils, as they are flimsier, but I have had no trouble for the length of run I do. I have dried them on newspaper and later put on a new backing sheet and re run them.

If you don't have access to a thermofax, of course, these stencils would be of little use, though they can be typed on at a lower pressure than ordinary stencils. With a little luck you might even find a workable thermofax cheap -- I found one for $10 and used it for a while quite successfully, but it has developed a mysterious malady now and I haven't been able to fix it. The bulb is OK and the motor is OK, but the drive isn't smooth, some micro-switch keeps cutting on and off. Fortunately, I have the use of a simila r machine at the office.

--- Ned Brooks. Sept.10,'79.

THE ART OF THE HECTO

BY

ERIC MAYER

Five years after I decided to publish a fanzine I took the subway to Flatbush Avenue in search of my own Enchanted Duplicator. I was nervous as I ascended the grimy stairway leading up out of the unfamiliar station. While the subway careened deeper and deeper into the dark heart of Brooklyn, my thoughts had been on past frustrations -- abortive attempts to swipe free xeroxing, cheap old duplicators that never seemed to materialize when I had even a little money, new ones whose price would tax the wallet of even the greatest of BNFs, the allure of offset and the agonizing decision that the two page zine I could afford to have printed wouldn't really be worth the postage. But now, I began to wonder what sort of place I had come to.

Appropriately enough the landscape was flat, the streets wide and deserted. Grass grew in the cracks in the sidewalks and between the rusted cans and rotting tires in the vacant lots. It was cold for April, maybe because the city was open to the dull, concrete gray sky. I started walking fast towards the Sears tower which stuck up over the tops of the seedy two story brick apartments like the turrents of a castle.

I remember how Jophan climbed the tower of trufandom and grasped the handle of his Enchanted Duplicator. My Enchanted Duplicator, the one I ordered that day on Flatbush Avenue in Brooklyn, has no handle, nor any other moving part. It is as simple as cavorite and so old as to be eldritch. It was old when Jophan was young. He must have known of it only as a myth or from the lurid, rambling tales of ancient, wild eyed and broken fen whose veracity could hardly be credited after what they'd been through. Why else would he, who braved so many other dangers, have skirted the swamp of hecto at the very outset of his journey? Those fen he saw sinking into the purple mire were simply fools. Had he paused for a day and a night in order to let the hecto mix harden properly he could have proceeded directly across the smooth, resilient and gleaming surface to the tower of trufandom which stands on the opposite shore. He would have avoided the many pitfalls borne of balky and expensive repro equipment and, most of all, the misdirection and often tragic hubris that comes with too large a circulation.

I am told there was a time when you could buy hecto inks and ribbons add crayons; when hecto duplicators came in various shapes and forms, some with moving parts, strong dependable bands of gelatin film, detachable gels. But in the course of evolution, these fierce denizens of eofandom have given way to their cousins the spirit duplicator which have in turn have been nearly wiped out of existence by the dreaded mimeo. Even the spelling has altered with time, the old "hekto" giving way, in the newer dictionaries to the less germanic "hecto". For practical purposes the last few remaining hectos on earth cling to a precarious existence in the dusty corner of a Sears warehouse in Philadelphia. You can buy one for $7.50. Five years ago they cost $10 but no one wants them anymore. These primative and garishly colorful creatures, a reminder of the days when science fiction itself was pulpy and colorful, are out of place in the modern faanish world of precise, commercial illustration and enormous circulations.

If you order a hecto kit you get all you need to print a fanzine, but not nearly enough of it. You get

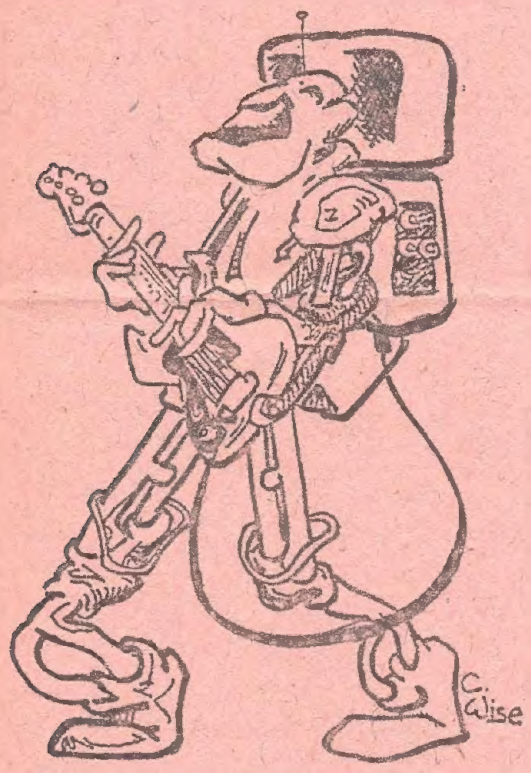
tion.

These aniline dye inks began to appear frequently in the patent literature of the late 1870's. This gives an approximate date for the beginning of the gelatin process in its hectograph form and establishes it as more or less contemporary with stencils. It was probably more popular at that time in Germany where the dyes were made and where its introduction was associated with the name of Alexander Schapiro. In Germany the process was known originally as Schapirograph.

The full history of the hectograph is a seperate subject beyond the scope of this investigation, butt two points should be made. First of all it should be realized that although the hectograph began its career in the late 1870's, it was not until the begining of the twenthieth century that it became popular and widely used in school, offices and homes.

end.

Beverly Kanter



FEEDBACK

((WoFan has not featured a lettercol before for a couple reasons, lack of space due to a rigid 12 format, few letters requiring print and a desire not to encourage letters because I didn't intend to exchange copies of WoFan for locs. WoFan is a service publication that I've tried to run on a cash-basis and intend to continue to do so. I have room for letters, and even a few that are worth printing. However I will only give one free copy per published loc.

Margaret Middleton
P O Box 9911
Little Rock,Ark. 72219

Have I invented a wheel here or not: tears on E-stencils (where lines of drawings have given away because of weakness) can be spliced by laying a bead of stencil cement down each side of the tear and laying fine sewing thread across the rent. (I bet cat hair would work even better because of being a finer filament, come to think of it, and it comes out to length!) I haven't tried this with a line of type due to alignment complexity, but it works fine on simple straight or curved line tears. If you look carefully at the "R" on RUNWAY 3#1 you can see the center of the top loop of the letter has been repaired. That was the method used. Hope this is useful.

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Mike Bracken
P O Box 387,
O'Fallon,Ill 62269

Thanks for WoFan 10, but ... damn, I couldn't find anything that needed correcting! That's cheating, arrgh.. now I've nothing fannish to do but work on Knights... you've taken away one of my last excuses ... I thought I could count on you to slip up somewhere... jeez, don't let this go to your head...

((something tells me, Mike, that this issue will have lots to keep you from working on KNIGHTS. Gary's working on his own , he picks the zines. I encourage him to speak out, and encourage anyone to speak back to him. I'd like to start a dialog on fanzines asethetics.--BEB))

- -

Andre Bridget
4503A Plaza Hills Ln.
Hixson,TN 37343

Bill says only coarse optical screens should be used (85 lines) for electro-scanning because you get interference or morie patterns otherwise.

- -

Greg Hill
22A Polson St.
Wanganui, NEW ZEALAND

WoFan 9 has arrived. Better, but still deficient use of reduction. Your normal typeface just doesn't like being reduced. For reduction there is more to it than you may think -- certainly than you set out in your article. One point you missed (in example) is that styles with letters as different from each other as is reasonable to make them take to reduction very well. Conversely, where letters are quite similiar they get harder to read, faster. And using 10-pitch letters on a 12-pitch spacing is not very good either, however impressive it looks full size. Artisan looks good reduced because it is a clean, highly diverse style. Point height helps, but is not the main factor. Courier is very nice even at ½-size.
Personally, and by your system, I'd rate WoFan 1½ -- poor, but covering useful material. I have yet to see anyone produce an aesthetic fanzine reviewzine. The best are those that make no pretensions about attempting to improve the fanzine field.

((I did mention that style was important in getting good looking reduced type, tho didn't expand on it any. Another point is that using a carbon-ribbon film helps. This typer unfortunately uses a nylon ribbon so the letters are very broad and smeary. I'm typing this with a fairly worn ribbon in the hopes that it will produce thinner, more aesthetic

looking lines. It will probably just reduce spottedly. Carbon film gives a very sharp image, with slightly narrower lines than a nylon ribbon. This better image reduces better.
((With a sob,I accept your rating of WoFan.--BEB))

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Robert Runte
10957 -88 Ave.
Edmonton,Alberta
Canada t6g 0y9

I read your article on repro in WoFan #10 with interest, and I think it will be a very helpful guide for beginners. I wonder if I might add a few points though.

It is possible to trace art directly onto a stencil without the use of a light-table if you buy a box of Gestetner "Academic" stencils. These stencils are especially made for tracing. Instead of a white surface which you cut with a typewriter, they have a green waxlike surface which you scrape off with your stylus as you draw, leaving a clearly visible white line. When you draw on an ordinary stencil the line is invisible until you hold it up to the light (which is why you require a light table) but this is not a problem with Acedemic stencils. Most ordinary stencils are also rather opaque (there was a local Canadian brand, now defunct, which had totally transparent stencils, but they were an exception ((and weird!), but the Academic stencils are sufficiently transparent that you can see clearly an ordinary pencil line through the stencil without difficulty. I have used these stencils successfully many times, and would recommend them, inspite of their slightly higher cost, to anyone who finds working with a lighttable too cumbersome, or who doesn't want to retrace a drawing onto tracing paper so they can retrace it onto the sten stencil with a light table.

I would also like to suggest an alternate method of gluing in electrostencils. I found that my biggest problem with this was trying to keep the e-stencil wrinkle-free and CORRECTLY ALIGNED when placing it in the stencil. Almost invariably I would twist it just as I brought the edge of the stencil down and end up with a cartoon at a thirty degree angle to the rest of the page, or else have a hugh, unslightly wrinkle. What to do? Well, I have found the following procedure to be very useful: First, having cut the hole for the e-stencil in the appropiate place (as you describe) I place the e-stencil in position but without any glue yet). Peeling back just a tiny corner of the paper backing, I put a piece of scotch tape facing down on the paper backing, and repeat with the opposite corner. I then tape the e-stencil to the backing sheet of the regular stencil at these two corners. The e-stencil show now be in the correct position when the regular stencil is lowered onto it. Thus secured, I can apply the glue and simply lower the regular stencil onto the e-stencil knowing that it can't wrinkle (because its backing paper is still attached and keeping it stiff. Once the glue has dried, it is a simple matter to gently peel off the e-stencil's backing sheet, thus freeing it from the regular stencil's backing sheet and leaving the e-stencil perfectly cemented in. The advantages of this system is that in addition to ensuring that there will be no wrinkles and no last minute errors, it allows me to almost eliminate the ½ inch margins. Using this method, I was able to use as little as a millimeter of overlap, which I found to be quite out of the question just gluing them in normally. The main disadvantage of this procedure is that it adds a couple of steps and often seems to take forever, especially if Mike Hall is at the next table zipping them in with magic tape at the rate of three a minute. If you have the magic touch that Mike does, and can leave plenty of overlap, you can just whump 'em in with handfuls of transparent tape and still get them aligned and wrinkle free, but if you're a klutz like me, my system is a handy crutch.

I don't know if the above is of any use/interest to you, but I thought I'd mention it anyway. I hope you won't think me presumptious to be telling an old hand like you how to do stuff with mimeo, when you obviously know more about it than I do.

((Poppycock,Sir! It's not a question of there being some definitive way of doing anything with a mimeo. It's an art not a science and sharing one's methods with other fanads is sure to be helpful.
((For instance, I cement in e-stencils onto the top side of the regular stencil instead of the bottom side as you do. I've found this to be easy, fast and generally alignment and wrinkle free. I suspect its because the larger of the two pieces,the regular stencil lies motionless all through the operation.
((I know Gestetner has several different types of mimeo stencils, the communist, I think, is a green stencil , #62, which sounds like your Academic. There's also a Blue and a White stencil, both of which, I think are more expensive. It's a bizzare, but true fact, that UE Gestetner and World Gestetner are seperate organizations that don't use the same style of stencils. I just don't understand why...
((I've tried drawing in apazine titles like you describe without a lighttable and usually don't care for the results. It's hard to properly space the letters. Also when tracing from an original onto a stencil you're going to be pushing wax off the top and bottom of the stencil, so if you don't have a drawing plate between the stencil and the original you're going to get wax pushed onto the original, which some artists wouldn't appreciate.
((I encourage everyone to write in with suggestions of how to make printing easier and better. Let us share our information. -- BEB))

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Just my luck to run a half page long with this issue. Looks like I'm going to have to stretch for another page and more. This issue was typed with worn nylon ribbons as part of an experiment, to see if such would produce a better image than brand new ribbons that, because they are so full of ink would produce broad,smudgy letters. Well, the letters are finer-lined, but because they are also so faint the xerox didn't pick them up too well so the repro will be a little spotty that way. Carbon ribbon film would definite be better if I could fit some on my typer. Actually what I've noticed is that vinyl electro-stencils reproduce sharper images than do the paper stencils I have been using. The paper stencils are half the cost of the vinyl. The question remains -- for what uses is the paper stencils adequate?

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I would like to dedicate this issue to

DENICE HUDSPETH BROWN

Who proofread the pages this time and consented to be my wife August 18th,1979.

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MORE REVIEWS

UNITED STATES GENZINES

FANTASY COMMENTATOR #30 (Winter,1978/79
A. Langley Searles, 7 East 235 St., Bronx, NY 10470. 75 pages offset. Available for $3.

Two articles on Edward Lucas White highlight this schorlarly, almost stuffy genzine. George Wetzel writes a biographical sketch and Editor Searles describes an unpublished SF novel of White's. Both articles are continued till the next issue. Sam Moskowitz describes Olaf Stapledon's visit to the US in 1949 and casts some churlish thoughts towards C.L.Moore. One of Stapledon's essays is also reprinted. Edward Wood corrects errors in Polh's THE WAY THE FUTURE WAS, Lincoln Van Rose carps at Asimov's autobiography. There are other reviews and a lettercolumn. An interesting zine.

NEBULOUSFAN 9 (October,1979)
David Thayer, 7209 DeVille Dr., Ft. Worth, TX 76118. 21 pages xerox. Available for the usual or $1.

The main feature of this issue is Larry Walz's speech to an SFRA meeting describing his journey to the heart of fandom. Gary Deindorfer reviews books for coffee tables, actually for furniture, not people to look at. There are a couple feghoots (warning!) and a lengthy locol. The locol could have been trimmed some. Overall a pleasent zine with a nice Brad Foster cover.

Alex Paen
Hotel Interlude

THE RUPTURED ROO #2 (Sept.15th,1979)
Mark R. Sharpe, PAO / NCS, Harold E. Holt / FPO San Francisco,CA. 96680. (Australian readers can write to Exmouth, 6707, Western Australia, instead of to San Francisco.) 16 pages xerox. Available for the usual.

An improved issue over the first. No hard feat. Jack Herman defends Heinlein's position as a major SF writer, Dennis Fischer describes the plot of the upcoming STAR TREK movie (and it sounds like a turkey) and Greg Hills discusses what sort of person an immortal would be like.

TWILIGHT ZINE #32 (September 6,1979)
Cheryl Wheeler,editor. MIT SF Society, W20-421, 84 Massachusetts Ave., Cambridge, MA. 02139. 62 pages mimeo and offset. Available for 75¢ or the usual.

The book reviews by Chip Hitchcock, Joseph Romm and Guy Consolmagno I liked. The fan fiction unfortunately predominates. Will Murray's parody of Doc Savage was occassionally amusing. The others were worse. But those reviews, what few there were, really agreed with me.

The Age of the UNICORN #4 (October,1979)
Michael L. Cook,editor. Cook & McDowell,Publishers, 3318 Wimberg Ave., Evansville, Ind. 47712. 62 pages reduced xerox. Available for 6/$6. Bimonthly.

An Adzine with 20 pages of ads this time. The rest consists of several articles related to the pulp magazines. One is a symposium on the 25 best SHADOW novels and the one worst. There's a short biography plus a bibliography of a mordern pulp-ateer, Dennis Lynds, an index of the Dr. Yen-Sin pulps, plugola depts., and a lettercol. An interesting pulpzine even for those not interested in the ads (books, pulps for sale, small press publishings, etc.).A good zine and I hope advertizing increases enough to keep this zine afloat.

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